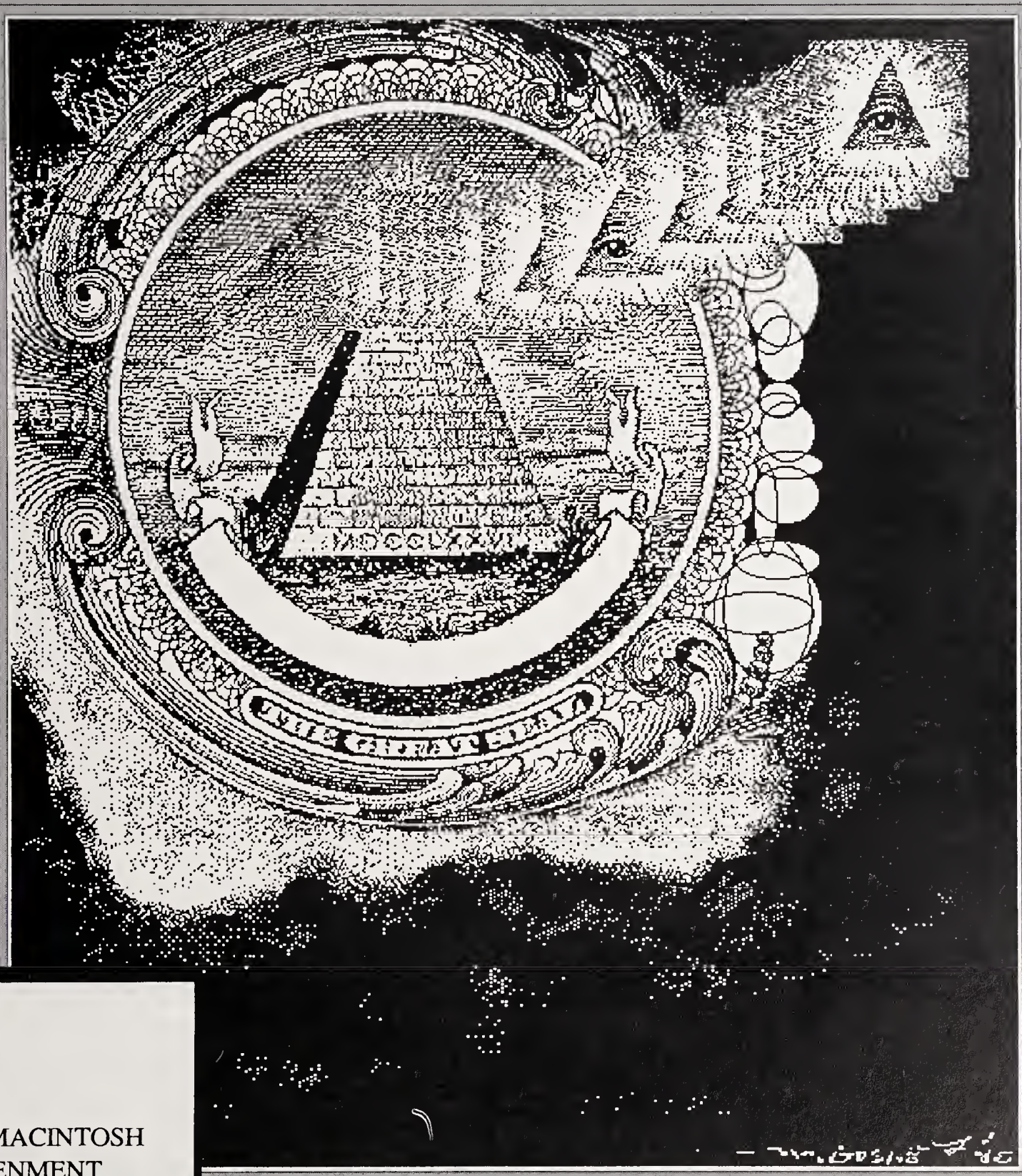


Premier
Issue 1986



VERBUM
1.0
JOURNAL
OF
PERSONAL
COMPUTER
AESTHETICS



THE MACINTOSH
ENLIGHTENMENT

Verbum

Verbum

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is published 4 times a year

subscriptions are \$28 per year

electronic art music video and more

- 3 "Abstract 14" by J.H. Davis
- 4 Introduction
- 6 "Macintosh Verbum" by Michael Gosney
"Omega Relay"
- 7 "Freed Tree"
"Field Flows"
- 8 "Prmatter Shape"
- 9 "L7 Tower"
- 10 "Girls of Gaia"
- 11 "Verbum Eye" with Paolo Soleri/Michael Tobias
interview excerpt, from Deep Ecology
- 12 "New Clear Peace"
- 13 "DA"
- 14 "Relay Tryptych"
- 15 "Silicon World"
- 16 "Conception"
"Musicommune"
- 17 "Tri-Ascent"
- 18 "Untitled" by Jim Pollock
"Untitled" by Jim Pollock
- 19 "Self-Portrait" by Malcolm Thain
- 20 "Woman in Bath" by Malcolm Thain (10-copy limited edition print)
- 21 "Rider 1" by Malcolm Thain
(one of a kind, created with the help of a system bomb)
- 22 "A.V. Storyboard" by J.H. Davis
(using Easy 3D program)
- 23 "Evaporation" by James Hance
- 24 "Armageddon" by Nathan Weedmark
- 25 "Vixen" by Michael Gosney
(from a photograph by Rodney C. Jones)
- 26 "Self-Portrait" by Jean Sole
"L'amour Monstre" by Jean Sole (from a series)
- 27 "Femme" by Jean Sole
- 28 Page spreads excerpted from Zen and the Art of the Macintosh by Michael Green
- 30 "Cultural Mysteries" by Michael Green
(from Zen and the Art of the Macintosh)
- 31 The VERBUM Catalog
- 32 "Thunderchance" by Ed Roxburgh
(with help from a Thunderscan accident)





This is the first version of VERBUM.

The premier issue of a publication dedicated to electronic art, or, as we have called it on our cover, *personal computer aesthetics*.

Thanks for buying it.

As often seems to be the case with really *new* endeavors, this project has evolved with its own kind of energy. It's a result of surges of work performed by creative people using mostly Macintosh computers and a host of amazing programs. Also, thankfully, it's been helped along by a series of lucky events that kind of pushed it along and shaped its development, production and marketing.

We are working with *art*, yes. Defining that concept when it's associated with

personal computers is, admittedly, difficult. But only because personal computer art is so new that at this time it eludes easy summarization. We know that it's more than charts and logos and page lay-outs (excited as we are about these more commercial applications). We know that there is indeed something original going on

here as a pure art form. These affordable, powerful little computers provide artists with a new kind of immediacy, not only in creating images, but also in importing, modifying, combining and manipulating them. And as this publication and others hopefully illustrate, there is a very real "art" to the desktop publishing process itself.

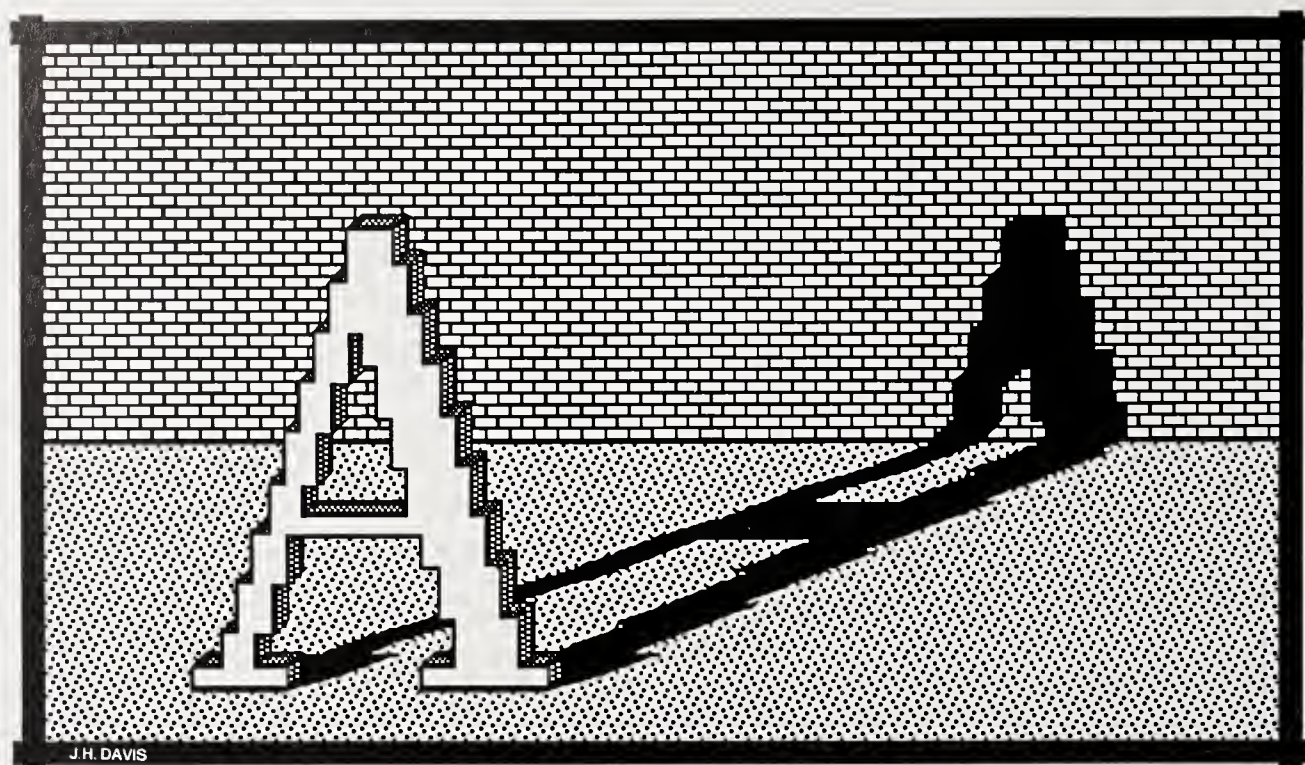
VERBUM reflects its medium: the neo-natural order that is emerging out of silicon and electronic energy. We are speaking and working with these robot heads, using them to express ourselves in words and

In the next year or two computers powerful enough for good graphics will be so small and cheap that any artist will be able to own one. Then computer art will move out of the laboratory setting, and talent will count more than social skill in determining who gets to do it. I'm eager to see what images come out when computer graphics are made by artists in desert shacks or rain forests."

—David Em Los Angeles computer artist, *Omni*, April 1985

pictures, to record and publish, compose and perform with...
"com-put-er n.
 1. a person who computes 2. a device used for computing; specif. an electronic machine which, by means of stored instructions and information, performs rapid, often complex

calculations or compiles, correlates and selects data."
 (Webster's New World)
 The word seems somehow inadequate to describe these extraordinary new personal electronic tools and their elegant programs — not to mention the banks of information they



The future masters of technology will have to be lighthearted and intelligent. The machine easily masters the dumb and the grim."
—Marshall McLuhan

can access. It's kind of hard to think of the pictures and writings in this journal being *computed*. (Maybe we need a new term for computer, such as "exo" —the "exonervous system" of electronic tools and information, an extension of the human biocomputer... "I'm working on the exo this afternoon").

This quarterly computer art journal begins its formal publication January 1987.

The spirit of VERBUM is aligned with the publishing tradition of art and literary journals. It will be exploring new ideas and modes of expression. It seeks not only innovation, but excellence. It is intended to inform, entertain and

inspire. This "premier issue" previews the quality and diversity of art and eclectic subject matter we will be featuring. But beginning with the Winter 1987 issue, expect more "left-brained" complements: how-to articles, essays, tips, quotes, classified and display advertising, even Cauzin strip programs! We will also be exploring other aesthetic applications — music, interactive novels, slideshows, video... And perhaps yet unforeseen forms!

We hope you will, if you haven't already done so, *subscribe*. We'll give you your money's worth for just \$21 — an introductory subscription offer good through November 1, 1986. That will be

four issues (single copies \$7.00; regular subscription \$28 a year). *Send your check or money order to us at the address following.*

We also hope you will submit material (on disk with hardcopy, biography and return envelope please) — art, essay and article proposals, news, music — and perhaps yet



unforeseen forms! The Winter 1987 issue editorial deadline is October 1, 1986.

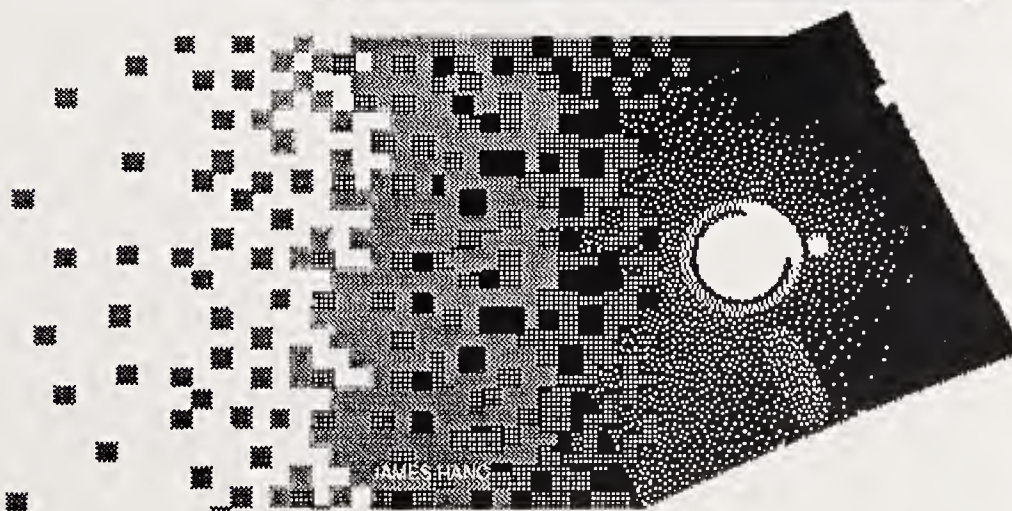
And we hope you will advertise.

When the Renaissance dawned in Europe several centuries ago, there was no trumpeter to herald the beginning of the new age.... Most people were unaware that society was undergoing lasting change. The news spread slowly. Perhaps it has taken the intervening centuries for us to fully assess the impact of the Renaissance upon the human race.. Today another revolution is breaking upon the art world, and it may be as profound in the long run as the Renaissance. It is happening so fast that, in spite of globe-encircling communication networks, many people (even some in the art profession) are unaware of it". —Melvin L. Prueitt
Art and the Computer

Classified and display advertising closing for the initial issue is November 1, 1986. As a vehicle for appropriate advertisers, VERBUM reaches the key core of sophisticated users: trend setters, teachers, art directors, decision and opinion makers. Call us, 619/287-7816, or write VERBUM, P.O. Box 15439 San Diego, CA 92115 (MCI mail: VERBUM; telex: 650 302 0249) for an advertising rate kit. VERBUM readers, a select demographic, are the pioneers and enthusiasts in the exploding world of personal computer graphics, desktop publishing and fine art.

Thanks again for taking us in. We look forward to your feedback, input and inspiration. Off we go!

—Michael Gosney
Editor and Publisher
7/12/86



"Macintosh Verbum"...

Pages 6 to 17 of this issue of VERBUM feature a series of works produced on the Macintosh by publisher Michael Gosney (see page 31 for information on ordering prints from VERBUM artists). The majority of these works were included in a one man show entitled "Macintosh Verbum" held at the Quel Fromage coffee house in San Diego during November 1985, and at The Pannikin coffee house in La Jolla that December.

Gosney had been experimenting with the Macintosh (starting with a 128k in early 1984) and began producing "laserprint limited editions" on cotton paper in mid-1985. He was trying to achieve a fine art form, but the laserprints still gained only minimal acceptance. He experimented with hand colored prints, including large photocopies on archival quality art



paper. Finally, he teamed up with his friend Chet Wooding, a fine art silkscreener, and brought the laserprint images into enlarged, full color form. The shows at the two coffeehouses attracted local media attention — including features in the San Diego Union and on television stations —but they were

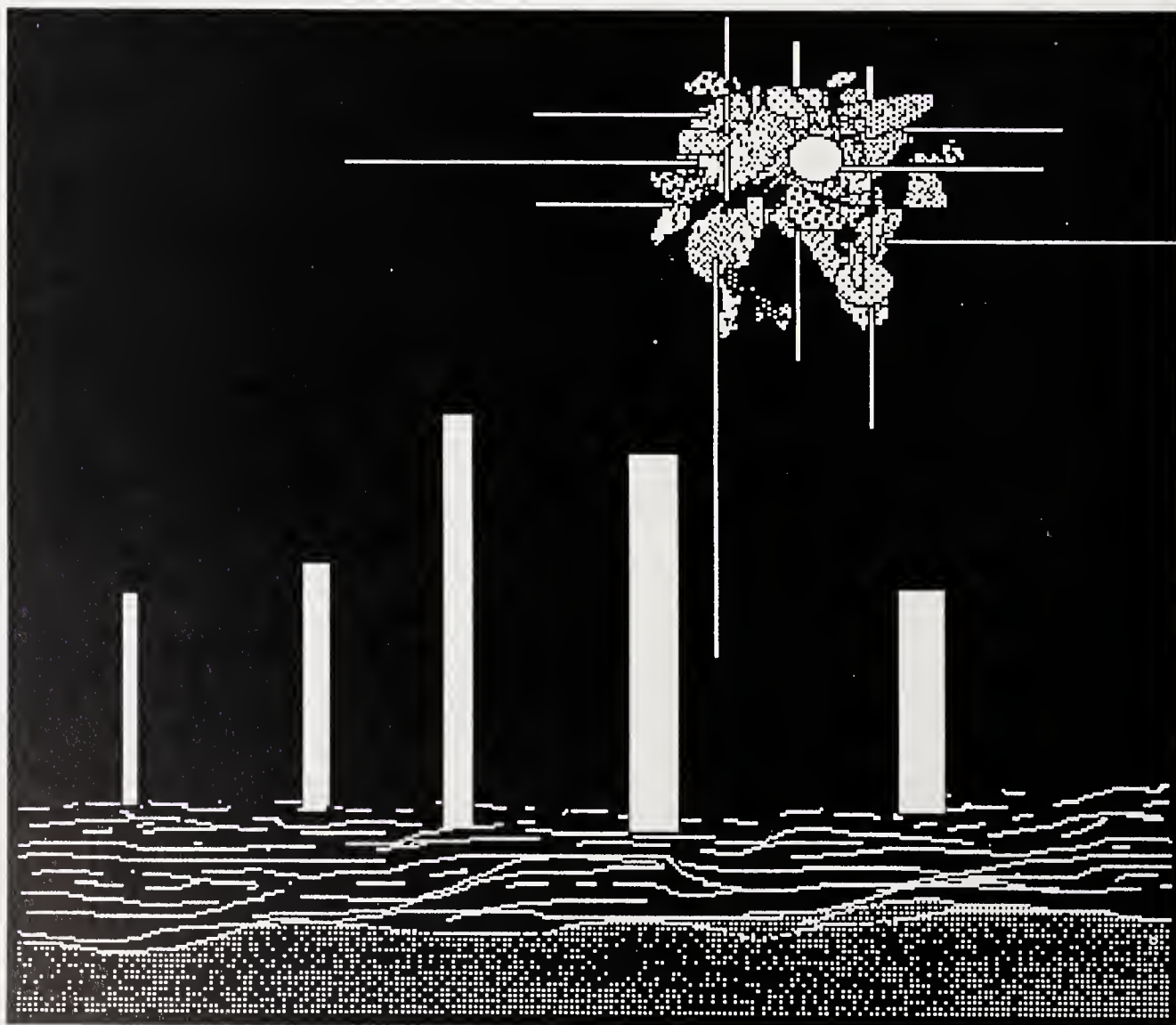
virtually ignored by local art critics. The work did lead to mention in national computer magazines, including a feature on Gosney in the April 1986 *Personal Publishing Magazine* with a full color reproduction of the large silkscreen "Angieyes". His works have been exhibited at the San Francisco MacWorld Expo and the Paris Apple Expo.

The exposure of his own artwork—plus increasing advertising work using desktop publishing and computer generated graphics, art direction for the *MACazine* (national Macintosh magazine) and the formation of an Art Special Interest Group (within the large San Diego Macintosh Users Group)—has resulted in a growing network of artists

involved with the new tools.

The energy of "Macintosh Verbum" has evolved into VERBUM, a "journal of personal computer aesthetics" encompassing creative work in many categories, from all personal computers.

"Working with words and images on the Mac leads to a kind of 'associative art' with exciting potentials..."



punching through the fabric of space

8/17/85



There was a bit of chill in the air and I was walkin' down the street thinkin' about takin' a stroll through the park with Yoko by me side.

I was lookin' up in the sky at the trees and there were a couple of birds that were flyin' and they seemed to be talkin' to one another. Then they seemed to be talkin' to me. I watched them as they flew from limb to limb and I noticed how they'd land on a limb,

stand there for a while and look at each other. Then they seemed to look down at me. Then again, at each other, and then they flew off to another limb.

Suddenly the two of them took off and flew into the sky as high as they could go. I could see them no more. They were out of sight, and it was as if I'd gone off with them. I could feel meself flyin' next to those two birds on me own wings. I could feel the

freedom of it and a sense of flight under me own power.

I got an awful feelin' in me stomach. I suddenly felt as if I were out of me body. I felt like I was dead. I felt it was all over. Then I knew what it was like to be dead. Just for a moment I was flying next to those birds goin' up, up, up into the clouds and beyond. The birds disappeared. Space and stars and planets and energies and lights and colors and shapes and forms were all around me. That sick

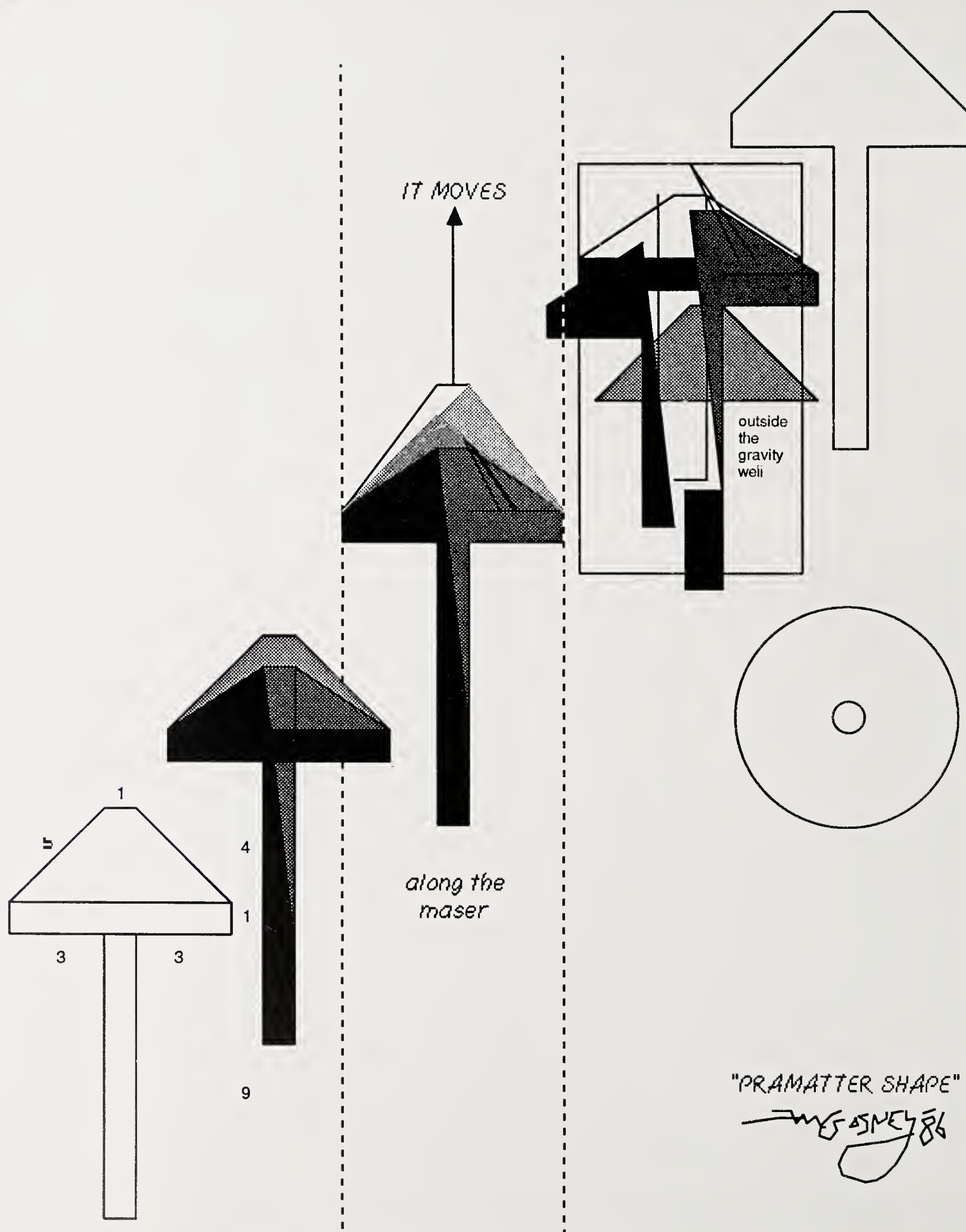
feelin' I had in me stomach, it went away.

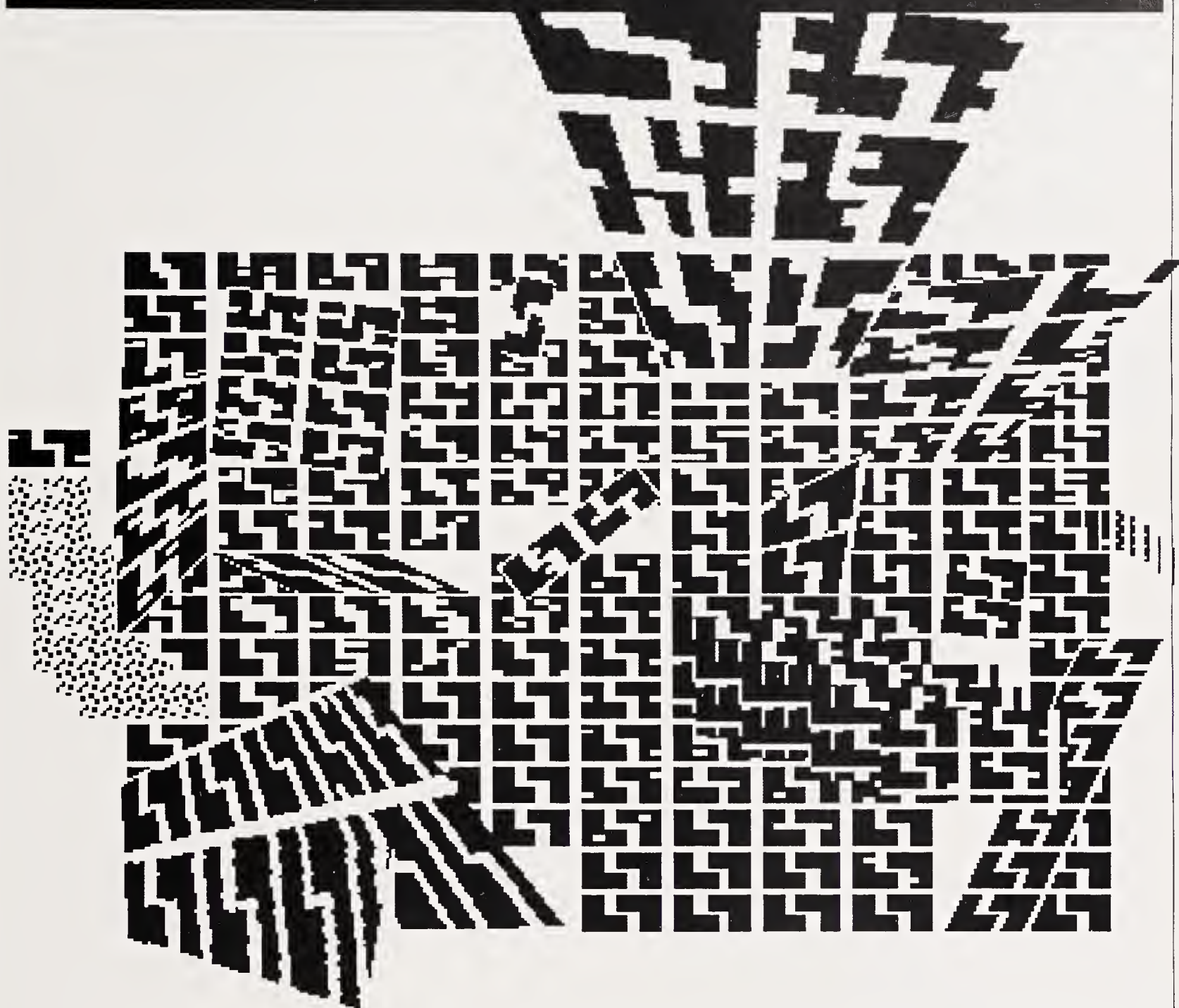
I felt very good, refreshed. I felt fulfilled, content and at peace with meself. Quickly after all that had happened, I was right back strollin' through the park again with Yoko by me side and I told her, "Yoko, I think me time is comin'." She looked back at me and she said with her eyes, just told me with her eyes, that she didn't want me to go. Then we looked into

each other's eyes as we stopped walkin' for a moment. We faced each other and I could see she was a bit sad by what I had said. I knew she felt it within her that it was me time and that it was comin'. This was just after Thanksgiving in 1980 in the late part of November.

We didn't talk about it again after that. I didn't want to bring it up and neither did she, but we both knew and we let it be.







010101 — L7L7L7 — **Tower 2** — world of dualities —
is also a world with two sides — call them Gaia and Sol.

There is a supernatural "programming" mode to human reality
The higher realms of Nature alter the entire course of history in evolving this consciousness
All the way back the spiral path of complexifying planet, back to divine embryo cloud
Sol works *in between*

*In front of and behind these moments of time
Where gravity and mind are one and the same*

THE CLICK THAT'S NOT CLOCK
spirit bearing bodies for higher life

Black

GREY FIELD OF TEMPORAL ILLUSIONS

White

Dark L Light square : ever-transcendent 7

Life in LIVING Loving rainbow



here we are two sides of the same world
the male and female universes intersecting
we each are the others yet held apart

female joins us all together in a body/mind supreme
male folds us into the universe of other dimensions

female is all points of this place
male is one point above this place
at that point we touch outside
our world touches

not nothing
not negation
not death

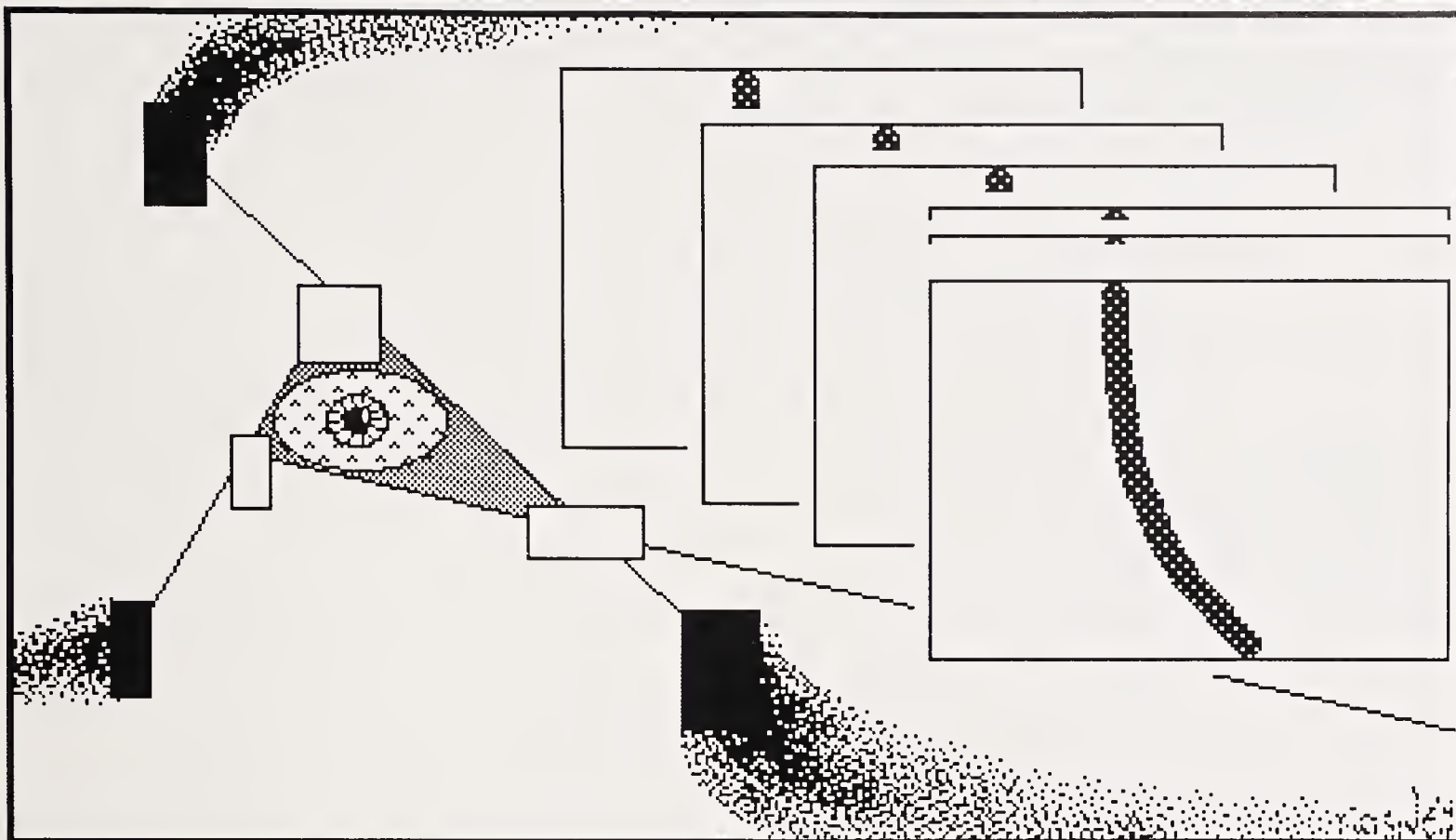
our world touches other worlds

positive growth
greater life

let us break these bonds
she is bringing us new love
tear down the wall
he is opening the vision of peace
come together
nature changes our world
be more together
God sheds his grace on us

— M. J. ASNEY JR.

From a photo by Helmut Newton



Tobias: I keep thinking of people like Thoreau and Lucretious, whose minds brim with contradiction and exquisite civilized and civilizing complexity, from their cabins and their farms—not tied to any central market place—to any Chicago.

Gosney: They were products of their very upbringings. They were products of the culture created by the urban...

Soleri: Yes, that's number one. Number two is that they are—we are—urban effects ourselves. So, it's very admissible and often very admirable that we can be so self-contained as not to need the envelopment of the urban effect.

Tobias: How admirable, how enviable, how important is that?

Soleri: I think it's important, but it's also self-limiting as one can do on one's own up to a point, and then it falters. By nature we are segregated urban effects and segregation is ultimately always limiting.

Tobias: What do we need?

Soleri: We need other urban effects to touch and to be in touch with. We need to work around institutions which urban effects are devising, such as theater, the church..

Tobias: Does everyone need the theater?

Soleri: No, not everyone needs the theater, but take the theater away, take everything that relates to the relationships among people away and you have very little left. You see, if you demonstrate to me that you could have the Lucretiouses and the Thoreaus and the Einsteins and the Beethovens and the Stravinskys, etc., without this

association and this cooperation, without this social nexus and this cultural nexus, then I would say, "Maybe this is the answer!" But you wouldn't be able to demonstrate this. Thus, the fact that a Western mode of living consumes a hundred-whatever thousands more than other modes of living doesn't as yet tell me that this Western mode is more wasteful. I have to see the results. And again, I might be very parochial, but if I have to choose between what the West has given me and what the Napalese has given to me—has given to mankind—I would have to choose the West. The reason is because the West has given me Beethoven and a few of those other guys.

Tobias: So, for those momentary zeniths...

Soleri: Ah! Those are not momentary...those are everlasting! If there is anything that is everlasting and absolute in many ways, it is the spirit exuding from those zeniths.

Radin: I'm beginning to feel defeated. That is a classic...

Tobias: And the trade-off?

Soleri: Economy...I think the epitome of economy is not to be found in what we call the economic world. It is to be found in the aesthetic world, where a very tiny amount of energy, a very tiny amount of material, does very powerful things. By the way, did you...see *Tristan and Isolde* last night on channel 8? There was this black singer; did you see it?

Roxburgh: No, I didn't see it.

Soleri: This incredible singer played *Isolde*. She was marvelous!

Roxburgh: Was it Price?

Soleri: No, it was a younger woman. I have seen her before, but in this part she was...ahh! That's when you feel that it's all worth it; it's worth being alive..

Soleri: But when I am through with casting concrete, I go home and open a book and read about the Gaia hypothesis, I read about Prigogine and think about that, and Einstein and Fermi—it's an incredible, gigantic manifestation of mind...

Tobias: You don't think it was like that five thousand years ago?

Soleri: No, but then the detail. Picking up that blade of grass and beginning to develop notions about the nature of it, how it's there, how it develops, how it was conceived, how I was born...those things are enormously exciting.

Brown: So you see that as more powerful thought, than say Blake saying, the world is in a grain of sand. He's saying the truth, but what you seem to be stressing is the investigation of why that's true.

Soleri: The reason is that ultimately I believe that anything that becomes known and any technology that we develop is for the sake of the spirit, because it is that which is going to give us the means to manipulate and transform reality. So the power that science is giving us, which we are mis-using most of the time, is

still a gift of such dimension that we should be constantly astonished.

Brown: But the same intuition comes from a poet...you are saying the intuition coming from science is more powerful?

Soleri: It's not the same intuition. One is the intuition of some kind of second or third sight, but the other gives me the instrumentation to make use of that intuition. I am a believer in technology, a profound believer.

Tobias: To believe in technology is fine, in my opinion, but when confronted with technology, how many human beings can utilize it knowingly? We go to the supermarket and we buy labeled plants. What do we really do with our technology as individuals?

Soleri: I think the fundamental thing there, is that we are overwhelmed for the moment by what we invent, and we have to get used to it. We are not geared up to it yet.

Gosney: To make truly intelligent use of it.

Tobias: But you do believe we will get used to it.

Soleri: Well, when I

see a child that goes knowingly to the computer, I say "Whaaa...?" (laughter)

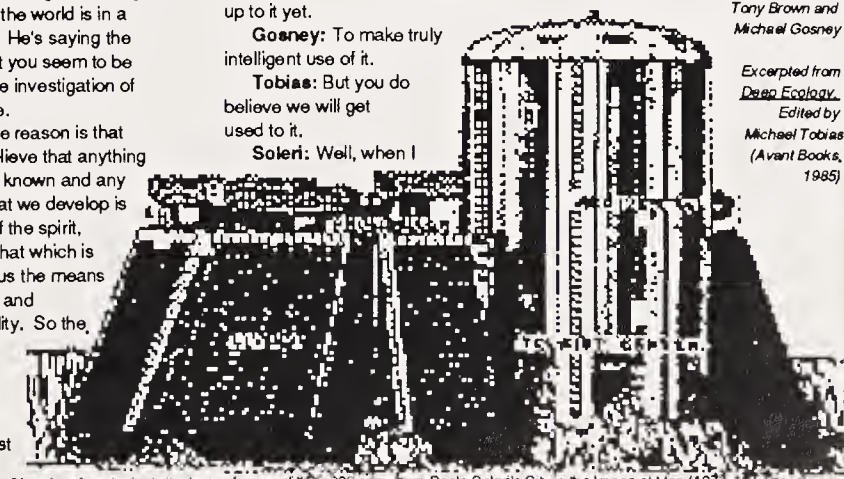
Roxburgh: We really are at a point now where, with such a rate of technological progress, it seems that man is going to have to adapt, find what's really useful..

Gosney: Come to grips with it.

Soleri: Yes, and my notion is that the more we get into this power of technology, the more we should become wiser and more knowledgeable and compassionate. That is why I always need to connect that with the environmental. This is the reason I believe habitat is so important, because it gives us the pedestal for this environmental learning process that is almost at the opposite end of the learning process which is given to us by science and technology.

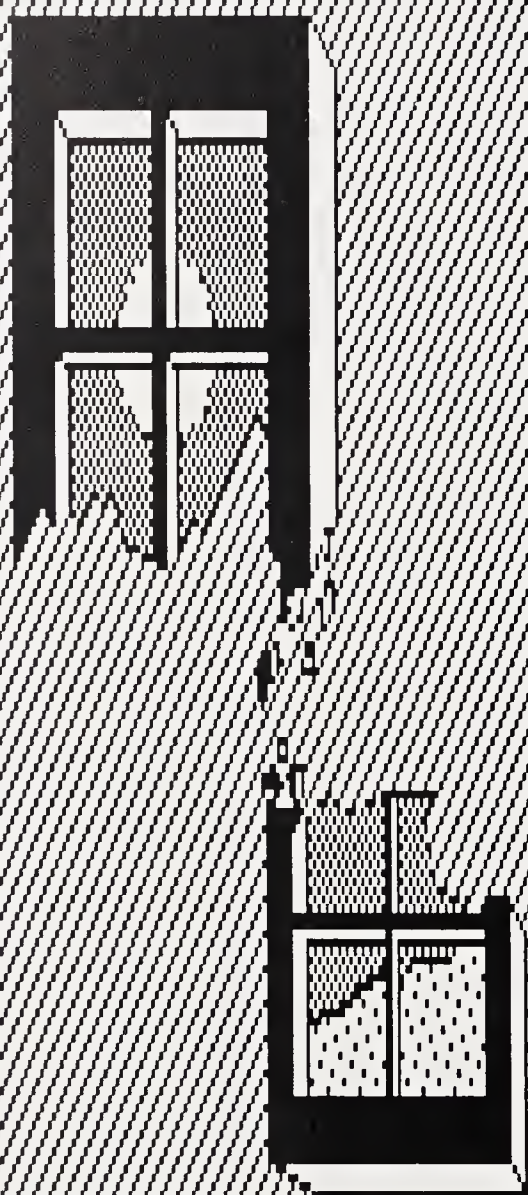
—Interview with Paolo Soleri at Cosanti, Scottsdale, AZ with Michael Tobias, Robert Radin, Ed Roxburgh, Tony Brown and Michael Gosney

Excerpted from *Deep Ecology*, Edited by Michael Tobias (Avant Books, 1985)



"Arcolante" ecological city design for sea cliff, 1970, pop. 10,000, from Paolo Soleri's *City in the Image of Man* (1973, MIT Press)

contact



m gozney 84

There is sense of urgency today
problems facing our race and our world
solutions in need of connection

we are urgent to promote right actions
inspire holistic awareness
change our institutions....

there is something welling within us
it urges us to reach out
to speak out

we feel it
more than an idea
a state of being:

a new clear peace

not just the absense of war
not just a feeling of bliss
this is exhaltation, transformation, vital energy
real life.

this generation begins a new evolution.
human nature is expanding.
our electrified world is changing us:
words and music connect our varied peoples
we travel the planet
seek the atoms and stars
plunge the depths of body and mind.

nature's technology manifests through us
we glimpse the wholeness of things.

we feel the field reality
we sense the spirit realm.

we learn that the Earth is our shared Body,
a sacred temple
through which Souls, borne of the One Spirit, come into individuation.

we learn that our world, as a being itself, communes with other worlds.

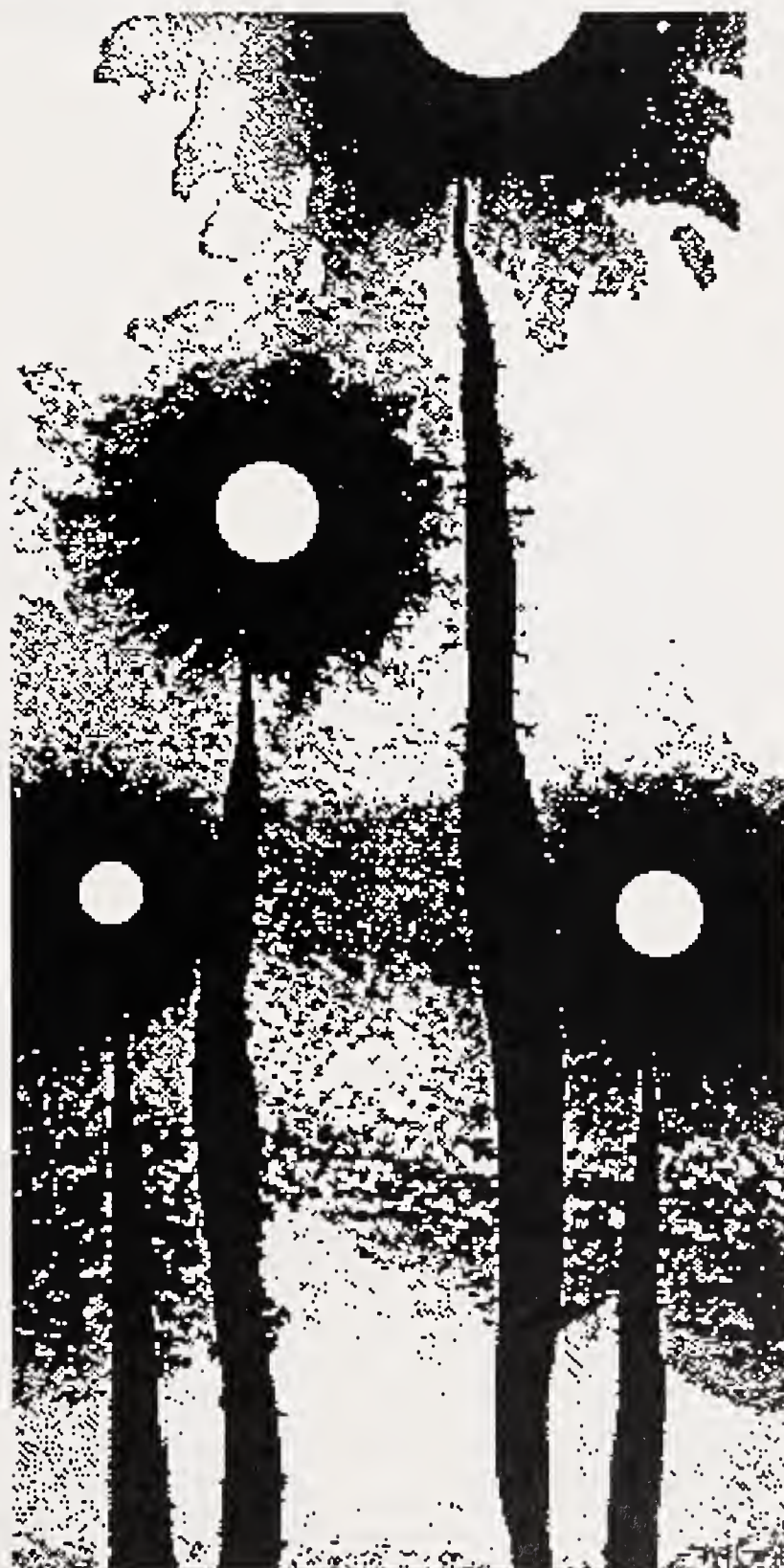
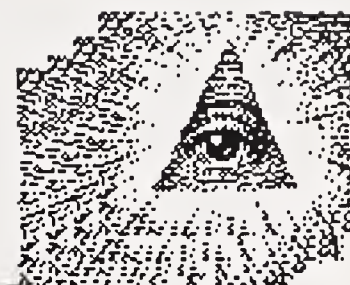
we realize how limiting our human egos can be -
and how these limits manifest in our social institutions.

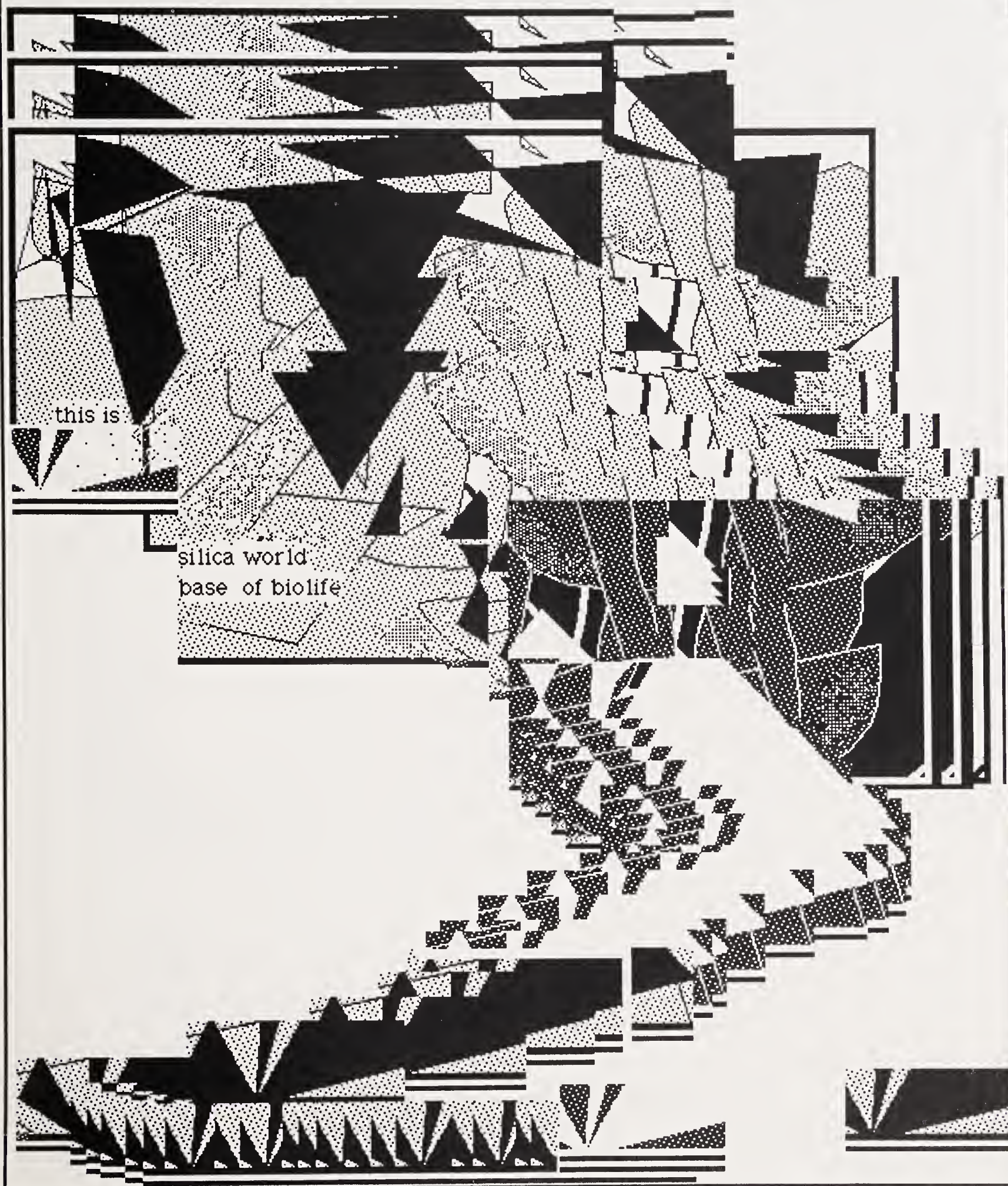
we know this ego must be transcended
as human civilization is guided by nature
into a new kind of deep ecology,
a new self awareness bringing true commune
with all dimensions of our world

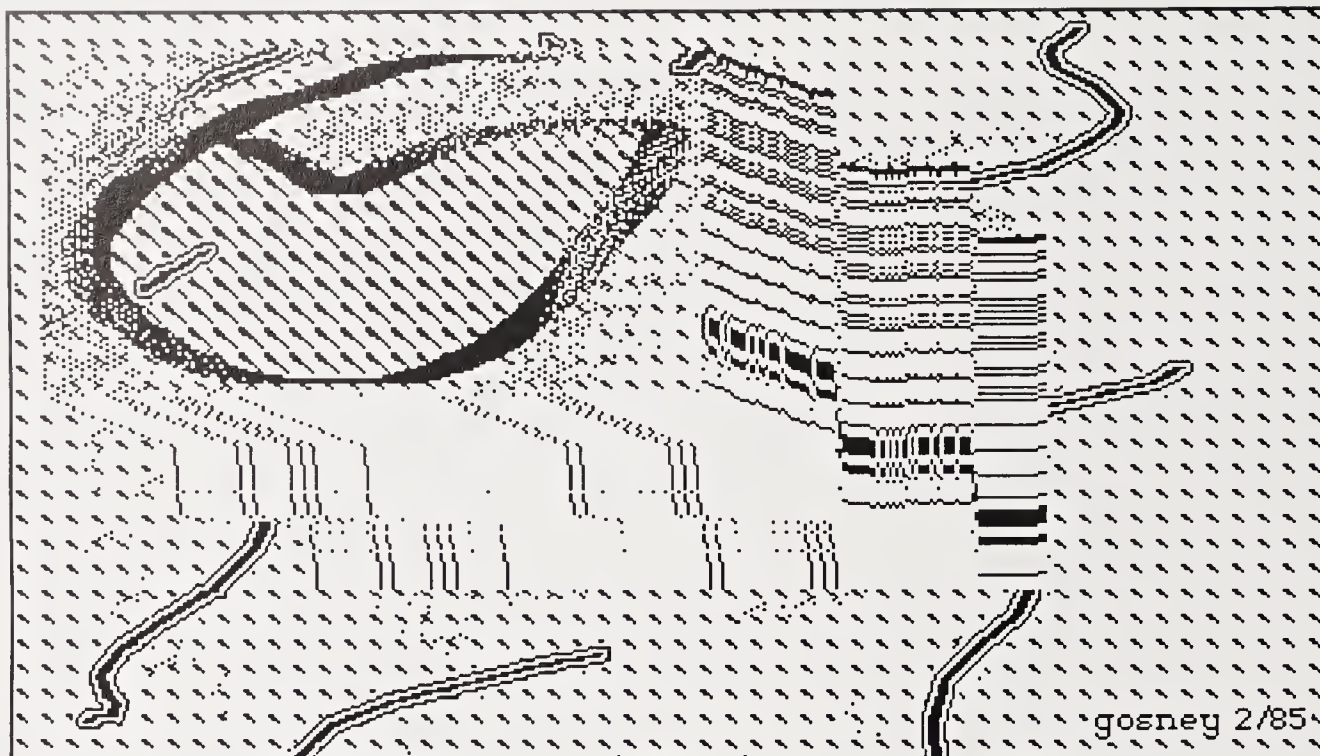
we come together:
people
nature
planet
star-ring
galaxy

we are following this guidance in our art and work

let it be:
NEW CLEAR PEACE







LIVING MUSIC
REVELATION

LISTENING TO THE
MUSIC

MEDITATING WITH IT

SYNCHRONICITY

THERE IS
SOMETHING
GOING ON HERE

SOMETHING
COMING THROUGH

IF WE ARE CAREFUL
IF WE DO IT RIGHT

THERE IS A
CONNECTION

COMING THROUGH
THE MUSE

THROUGH
AESTHETIC
ANTENNAE

POETRY
ART
MUSIC

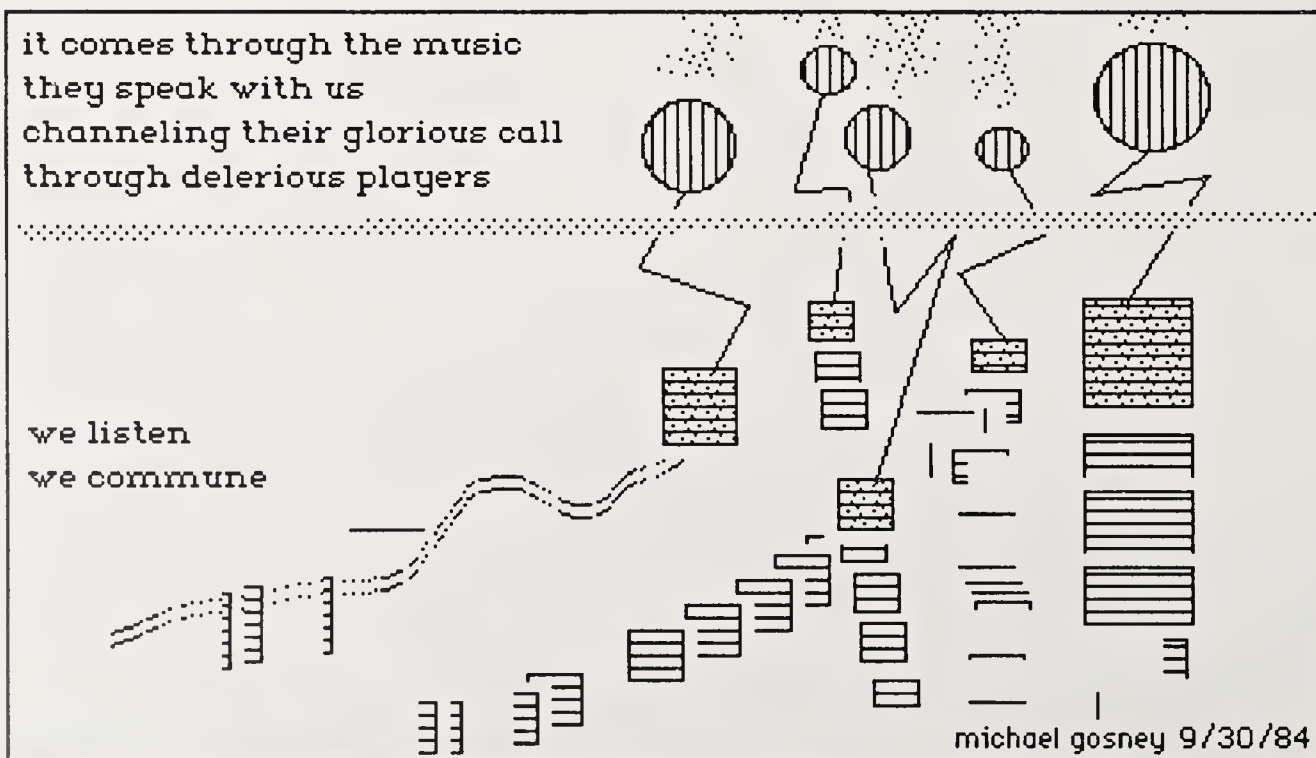
Music
attracts the angels
in the universe."

—Bob Dylan

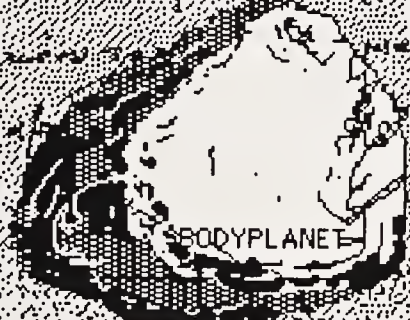
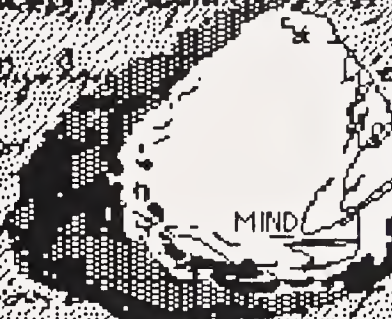
"DOES IT SHOW YOU
ANY LIGHT?
DOES IT TELL YOU
WHAT TO WRITE?
I FEEL YOU,
DO YOU FEEL ME?"

it comes through the music
they speak with us
channeling their glorious call
through delirious players

we listen
we commune



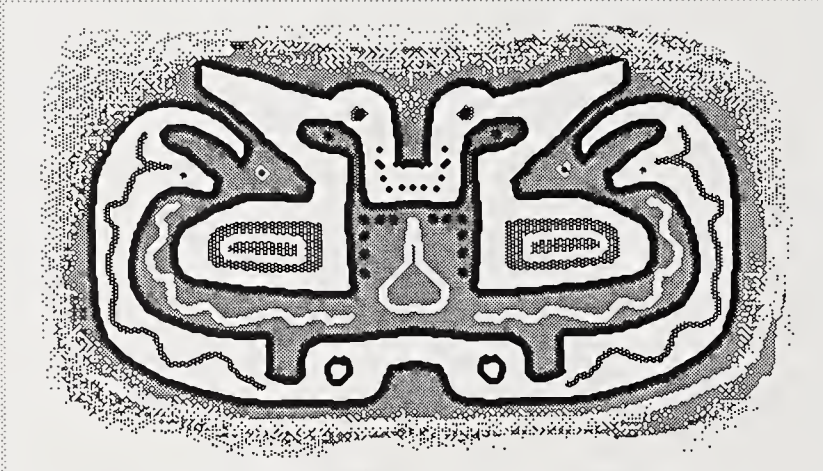
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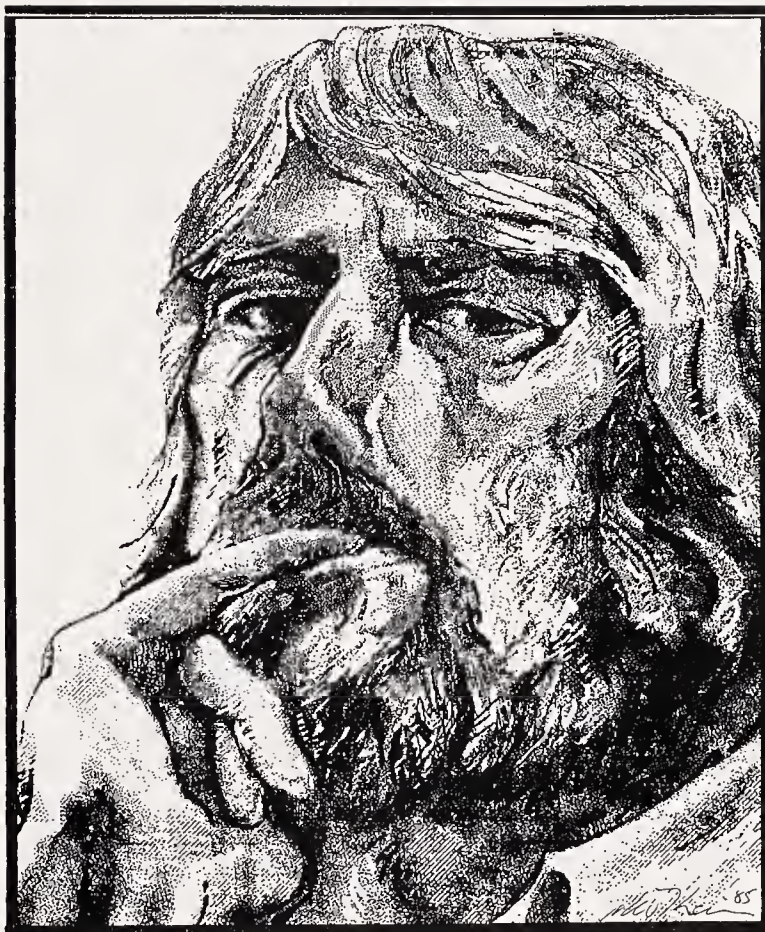
— Thomas
Kerzart Zakis

— necessary '65

James Pollack is a highly regarded nature artist. A native of South Dakota, he won the state's "Artist of the Year" award the first year it was given. His work can be found in collections throughout the U.S. He has recently begun working with the Macintosh.



©1986 Jim Pollock 86.5.2.3



Malcolm Thain is an accomplished Australian artist. He is also a mountain man in every real sense of the word. His home/studio is a mudbrick structure that he designed and built in the relative isolation of Beaufort, Victoria. He has worked extensively with MacPaint and MacDraw during the past two years, and has produced some amazing prints with the use of a multicolor plotter. An exhibition of his works was purchased by Jim Fitzsimmons at the 1985 Sydney Macworld Expo and exhibited at Mac shows in San Francisco, Las Vegas and Chicago.





J.H. Davis is an accomplished graphic designer and illustrator who produced some of the early award-winning art with Macpaint. More recently he has made a specialty of 3D art and is experimenting with fractals and other esoteric applications. He is also working in higher end computer animation.

The ability to manipulate volumetric three-dimensional shapes will become part of the basic rudimentary visual vocabulary, just as the ability to manipulate type on a two-dimensional plane has been part of the visual vocabulary for the last thousand years.

—Glen H. Hoptman
ADWEEK,
August 12, 1985

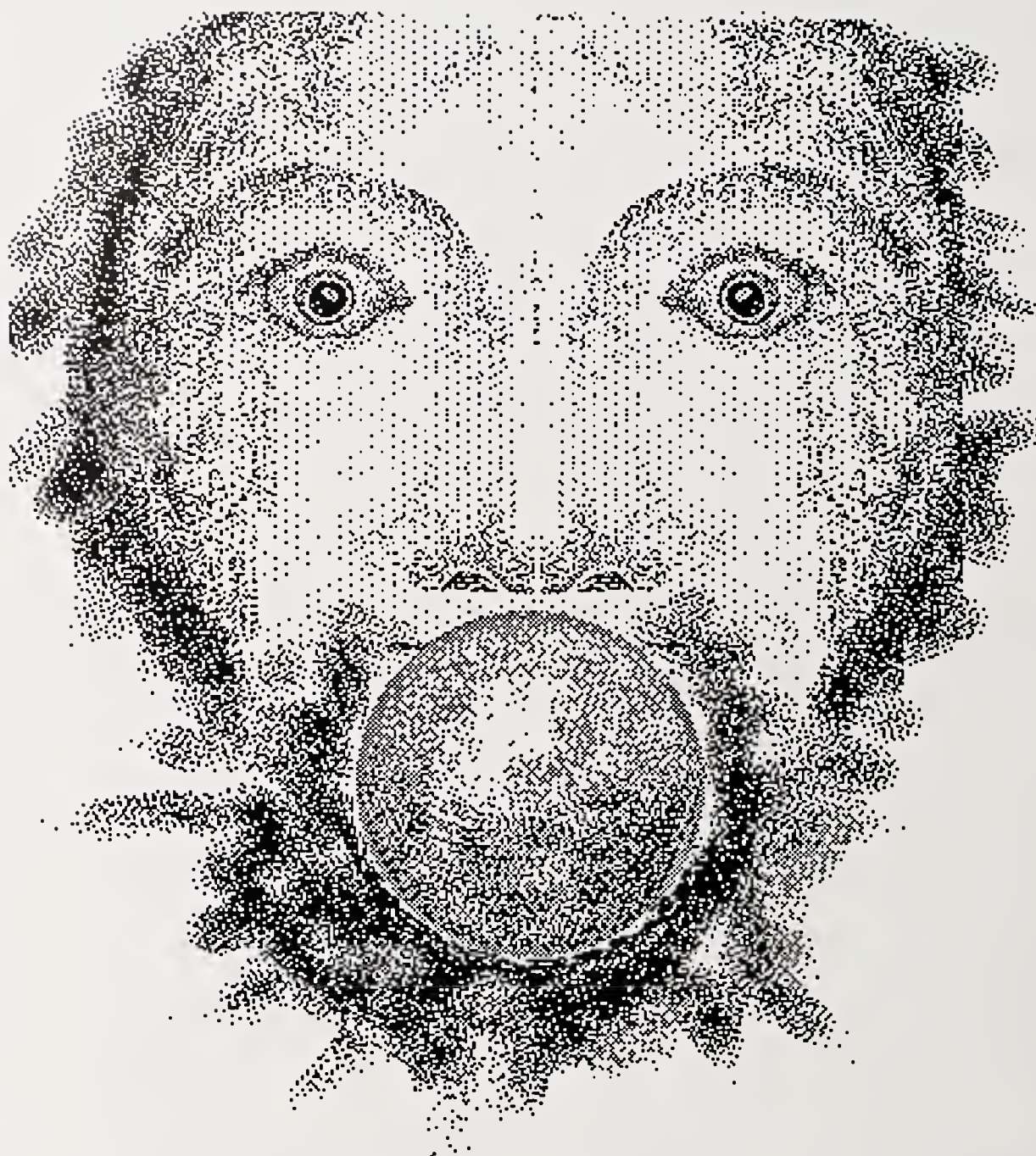




*What source of energy could bring the wet
 Taste of green wood to such a waste land
 A desert so dry the yellow sand
 Sifts like flour in the hand to let
 You wonder at dehydrated flowers
 In what empty vases we make of wasted hours.*

Hance

James Hance is a San Diego artist and graphic designer who has been involved in Macintosh graphics and desktop publishing professionally since the technology became available.



Lies, endless rhetoric and promises broken,
 A fraternity of death in the wrong words spoken
 Each with a bomb curled in every heart,
 We who believed in politics crumble quicker than art.

The bullets we invented work slowly from our brains,
 Atoms of this poem mix with ruins and dark rains,
 With all that was in this bright world, with flowers
 and with birds,
 With our blackened mouths choking burning words.

Nathan Weedmark

Nathan Weedmark is a San Diego illustrator who has been producing illustrations with the Mac for books and national magazines. As a musician, he is also working with MIDI on the Macintosh.

"...The Party sees the main objective of its cultural policy in giving the widest scope for identifying people's abilities and making their lives intellectually rich and many-sided. In working for radical changes for the better in this area as well, it is important to build up cultural-educational work in such a way as to fully

satisfy people's cultural requirements and interests.

Society's moral health and the intellectual climate in which people live are in no small measure determined by the state of literature and art. While reflecting the birth of the new world, our literature has been active in helping to build it, moulding the citizen

of that world—the patriot of his homeland and the internationalist in the true meaning of the word. It hereby correctly chose its place, its role in the efforts of the entire people. But this is also a criterion which the people and the Party use to assess the work of the writer and the artist, and which literature and Soviet art

themselves use to approach their own tasks.

When the social need arises to form a conception of the time one lives in, especially a time of change, it always brings forward people for whom this becomes an inner necessity. We are living in such a time today. Neither the Party nor the people need showy verbosity on paper,

petty dirty-linen washing, time serving, and utilitarianism. What society expects from the writer is artistic innovation and the truth of life, which has always been the essence of real art..."

*-Mikhail Gorbachev
from the Political Report of the
CPSU Central
Committee to the 27th
Party Congress,
February 25, 1986*



FROM A PHOTO BY RODNEY C. JONES

Jean Solé is a native Frenchman, now living and working in a 150 year old farmhouse in Champagne. Since the early 1970s his illustrations have appeared in books, on record and software album covers and on over 200 magazine covers. In 1985, Jean won a 128k in a drawing contest at the Apple Expo in Paris. He has since, with the help of his teenagers, become quite prolific with the new medium at his disposal.





jean solé 85

The page spreads shown here are excerpted from Michael Green's Macintosh odyssey, the most impressive desktop publishing tour de force we've seen:

Zen and the Art of the Macintosh, a new book being published by Running Press this fall. We expect it will attract a great deal of attention, not only from personal computer art enthusiasts, but also from those interested in new literature and popular philosophy. The book has as much in common with the "inner directed" demographics represented by New Age Magazine and Whole Earth Catalog readers as it does with

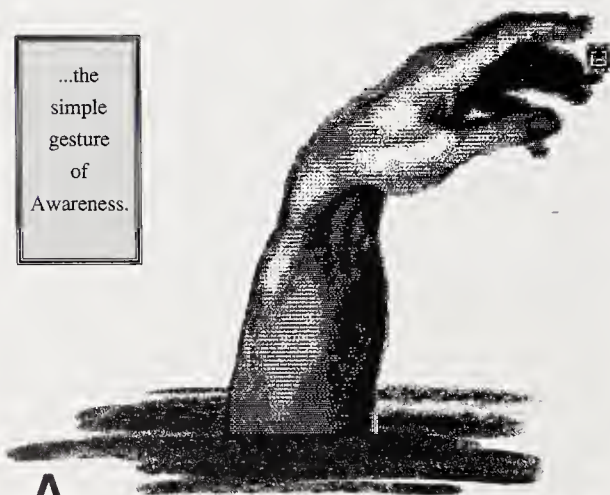
those who subscribe to the MACazine and Personal Publishing magazines. Green has authored and/or illustrated several books, including Welcome to the Planet Earth, A Hobbit's Journal, The Velveteen Rabbit and, most recently, Unicomis. We received a galley copy of Zen and the Art of the Macintosh just a week before finalizing this initial issue of VERBUM. It is a fascinating book, beautifully exemplifying the process of merging original prose, poetics, illustration, found-image collage and graphic design made possible by the new desktop publishing tools.



THE ART OF THE MACINTOSH. OK, what about Art? It follows that art shouldn't be any big deal. Certainly no more than peeling onions! Simply another task to do well.

When the gift of wakefulness is sought and found, then the unique power of artistic vision will appear of its own accord, easily, anywhere, as...

...the
simple
gesture
of
Awareness.



And what of computers and our relationship with them? Ah ha! Thoughts on this subject would be many-branched and endless. Better to cultivate bamboo thoughts: respond to the *Sturm und Drang* of the electronic environment like bamboo does under a load of snow. When speculation gets too heavy, bend. *Swish*. Gone! Real awareness is just not into freighting around a lot of opinions about experience. As one's center of gravity is shifted out of the drama, the scene and the props simplify.



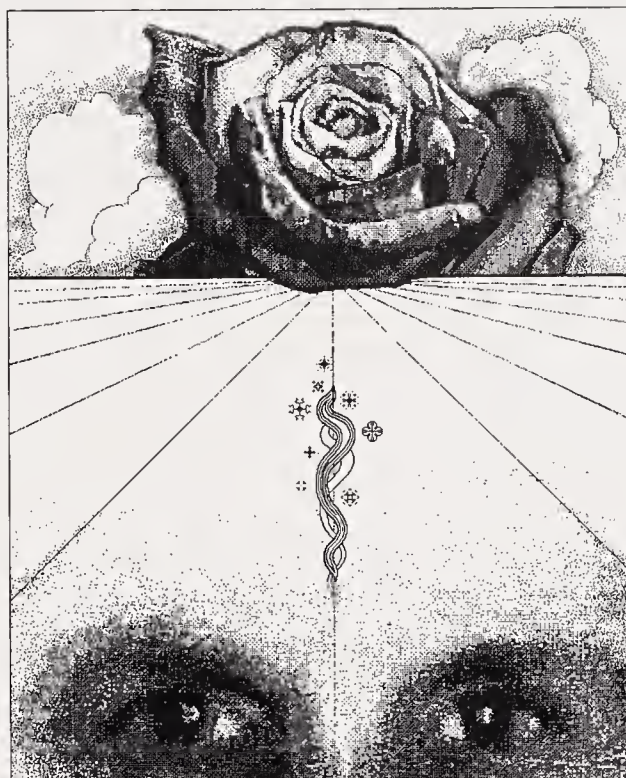
The Mac is just another useful tool. Helps me write, got great graphics, easy to use—the thing can actually produce an entire book. Troubles arise only when we start projecting inordinant hopes—or fears—into the thing. So relax. The problem lies not with the circuits, dear reader, but with ourselves. And sweet victory will only arise from within ourselves as well. Nowhere else.

But didn't we all know that to begin with? What then did this whole voyage amount to? Let us pray that it has thrown a little light on the mind, rendered it a bit more transparent. Because,

TO TRULY USE THE MIND,

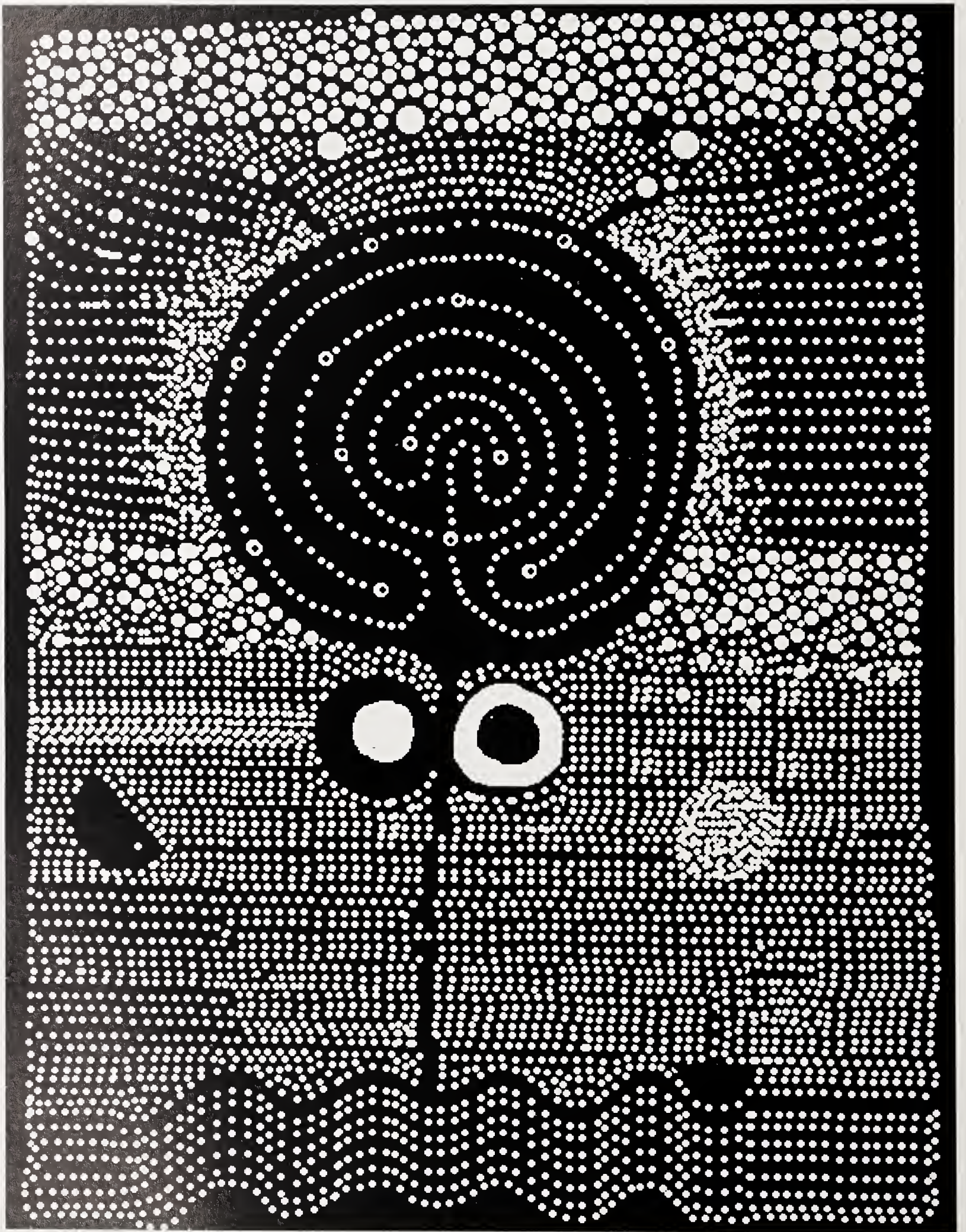


ONE MUST FIRST GLIMPSE BEHIND IT.



CLEARLY, A BOOK ABOUT THE CREATIVE POSSIBILITIES OF THE MAC... A KIND OF EXTENDED GRAPHIC SAFARI EXPLORING THE FURTHEST REACHES OF MACPAINT, AND ITS POTENTIAL TO OPEN UP NEW TERRITORY.





Verbun CATALOG

ART AND ARTISTS

Hand signed and numbered prints on cotton paper for sale.

J.H. DAVIS

- 3 - *Abstract 14* - 8-1/2 x 11, 20 copy laserprint - \$25
- 22 - *A.V. Storyboard* - 8-1/2 x 11, 20 copy laserprint - \$25

MICHAEL GOSNEY

- 6 - *Omega Relay* - 8 x 8-1/2, 10 copy laserprint ed. - \$20
- 7 - *Freed Tree* - 14-1/2 x 23, 50 copy 3-color silkscreen - \$50
- 7 - *Field Flows* - 14-1/2 x 23, 75 copy 2-color silkscreen - \$30
- 9 - *Tower 2* - 7 x 8-1/2, 7 copy laserprint - \$15
- 10 - *Girls of Gaia* - 8 x 11, 20 copy laserprint - \$15
- 11 - *Verbun Eye* - 10 x 14, 7 copy handcolored photocopy - \$30
- 13 - *DA* - 13 x 17, 30 copy 2 color silkscreen - \$50
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- 16 - *Musicommune* - 5-1/2 x 8-1/2, 3 copy laserprint - \$15
- 17 - *Tri-Ascent* - 8-1/2 x 11, 7 copy laserprint - \$50
- 25 - *Vixen* - 8 x 8, 20 copy laserprint - \$25

Macintosh Verbun 2 Slide Show

90 seconds of thought-provoking images, an abbreviated version of the original presentation at the artist's one man show (on ss Mac start-up disk with projector program). Edition of 30 electronically and hand-signed/numbered disks. - \$30

JIM POLLACK - page 18

Write Jim Pollack Art Prints, Box 121, Pollack, South Dakota 57648 for information on prints and assorted cards.

MALCOLM THAIN - pgs. 19-21

(Australia)

JEAN SOLÉ - pgs. 26-27

(France)

Contact Jim Fitzsimmons, 18032-C Lemon Drive, Yorba Linda California, 92686 (714) 779-2922 for information on Malcolm Thain and Jean Solé and available prints.

JAMES HANCE

- 23 - *Evaporation* - 8-1/2 x 9, 20 copy hand-colored laserprint - \$25

NATHAN WEEDMARK

- 24 - *Armageddon* - 8-1/2 x 10, 20 copy hand-colored laserprint - \$25

ED ROXBURGH

- 32 - *Thunderchance* - 8-1/2 x 11, 20 copy laserprint - \$25

Write VERBUM for more information on the work of these artists.

PUBLICATIONS

ZEN AND THE ART OF THE MACINTOSH

by Michael Green

paperback, 256 pages, \$16.95. Order from VERBUM.

PRODUCTS

Pin-Feed Cotton Art Paper — acid-free (ph/n) 80 lb. paper. Available in white, \$75 per 100 yard roll, standard 8-1/2" width *without* cross perforations; tan color *with* cross perfs every 11" also available for \$75 per 300 sheets. \$5.00 shipping per box, will ship UPS C.O.D.

Order from REDSTONE ART PUBLISHING, P.O. Box 1436, 21 Bent Street, Taos, NM 87571 (505)758-1587.

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THE VERBUM CATALOG is an editorial feature listing artwork for sale, creative resources, publications and products of interest to our readers. Items may be ordered directly from VERBUM, or from other sources as indicated.

CLASSIFIED AND DISPLAY

ADVERTISING in VERBUM begins with the Winter 1987 issue. Contact Lee Ann Berner at (619)287-7816 for information.

EDITORIAL SUBMISSIONS for VERBUM are welcomed. We are interested in creative works produced with personal computers (include biographical information and details on production of work), articles, essays, tutorials, product reviews and announcements. Send materials/proposals to Michael Gosney, VERBUM, P.O. Box 15439, San Diego, CA 92115. If you would like materials returned, enclose return envelope with postage.

The collaboration of human creative energies and the pragmatic nature of the computer has opened a new graphic medium. Surprisingly, it is not necessarily an exacting, logical one. Dadaist, or unplanned, tendencies are inherent. *'Chance order'*, one of the most potent characteristics of artistic innovation, results."
—Ed Roxburgh

Ed Roxburgh is a widely respected contemporary painter whose works have been exhibited internationally. A native San Diegan, he trained at Het Royale Kunst Akadamie in the Netherlands. "Thunderchance", at right, resulted from an electronic accident while digitizing a line drawing.

